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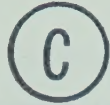


THE UNIVERSITY OF ALBERTA

HISTORY, FILM, AND COMMUNITY DEVELOPMENT:

A POINT OF VIEW ABOUT NATIVE-WHITE RELATIONS IN WESTERN CANADA

by



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

INTERDISCIPLINARY PROGRAM IN COMMUNITY DEVELOPMENT

EDMONTON, ALBERTA

SPRING, 1971



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The undersigned certify that they have read and recommended to the Faculty of Graduate Studies for acceptance a thesis entitled "History, Film, and Community Development: A Point of View About Native-White Relations in Western Canada", submitted by Nola Symor in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

This thesis documents an educational film which gives an overview of the history of the Western Plains Indians in contact with white Europeans, generally between 1600 and 1900 A. D. and conveys the feeling of the native people's view of that history. The shooting script and representative still photographs for a twenty-five minute, 16 mm film are included, plus a discussion of the use of such a film in community development.

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CHAPTER 1

INTRODUCTION

Preamble

We cannot hope to formulate adequate development theory and policy for the majority of the world's population who suffer from underdevelopment without first learning how their past economic and social history gave rise to their present underdevelopment.¹

In So Human an Animal, biologist Rene Dubos states:

Knowledge of the past is essential for the understanding of life in the present and in the future, not because history repeats itself - which it never does exactly - but because the past is incorporated in all manifestations of the present and will thereby condition the future. At every stage, human life is the incarnation of the past.²

Knowledge of the past must be accompanied by an understanding of the way in which that history is perceived, the meaning it has for those concerned. That we may perceive our past differently was expressed by Chief Seattle:

We are two distinct races, and must ever remain so, with separate origins and separate destinies. There is little in common between us.

To us the ashes of our ancestors are sacred and their final resting place is hallowed ground, while you wander far from the graves of your ancestors and, seemingly, without regret...

The very dust under your feet responds more lovingly to our footsteps than to yours, because it is the ashes of our ancestors, and our bare feet are conscious of the sympathetic touch, for the soil is rich with the life of our kindred.³

¹A. G. Frank, "The Development of Underdevelopment", Monthly Review, Vol. 18, No. 4 (Sept. 1966), p. 17.

²Rene Dubos, So Human an Animal, Charles Scribner's Sons, New York, 1968, p. 61.

³From John M. Rich, Chief Seattle's Unanswered Challenge, as quoted in Dubos op. cit. p. 138.

Innumerable white Canadians are working in occupations or organizations which assume some sort of helping role in relation to persons of Indian ancestry. Generally, their efforts are met with distrust rather than gratitude. There is an increasing and negative reaction by native people to well-intentioned whites.¹

It is suggested that part of the reason for the Indian's scepticism, distrust and hostility to our offers of aid lies in the history of their contact with the white man over the past 350 years, a history which is recalled differently and has different significance for whites and natives.

In order to be effective in community development work with native people in Western Canada, then, it is necessary to understand both the history and the different ways in which it is perceived by whites and natives.

Historical Perspectives

The period of history under consideration is viewed differently by different individuals and groups. Symington states:

The story of the three hundred years of Canadian life from 1600 to the beginning of the present century is seen through the eyes of European Canadians mainly as a triumph over the wilderness and as the resolving of conflicting European claims on North American territory...

The Indian view of events during these centuries seldom emerges in histories or other books. It was never recorded except with European pens, and from a European viewpoint...

Much of the literature on the Indian concerns the sensational, the curious and the overt, and disregards the spiritual deeps, the potency of a near forgotten yet living past, the deep resonances which may be evoked in Indians by

¹see for example, H. Cardinal, The Unjust Society: The Tragedy of Canada's Indians, M. G. Hurtig Ltd., Edmonton, 1969

things so subtle that the stranger may not perceive them. There is a large number of books about the "noble redskin" and the idealized version of his conduct. Hand in hand, and of similar substance, is the literature of violence which portrays the dark side of Indian conduct. The real Indian, a human being living in relation to a real environment, and reacting according to his culture to real stresses, is often difficult or impossible to discern.¹

In researching the film, the writer found, indeed, two bodies of information. Rather more sophisticated and complex than the "noble redskin" versus the "savage", they may be grouped as those which view the advancement of European civilization as necessary progress, and those which view it as unnecessarily aggressive and destructive of a complex and valuable native culture.

Those holding the perspective of the Indian and his culture as less advanced than the European culture describe the Indian as pagan, animal or nature worshipping. He is seen as child-like and requiring guidance. Depending upon the period of time of writing, the native is sometimes portrayed as overcome by alcohol, as violent and wild, or as lazy. The white European culture is considered as a civilizing force, a moral influence, in essence, as "good".²

¹Fraser Symington, The Canadian Indian: The Illustrated History of the Great Tribes of Canada, McClelland and Stewart Ltd., 1969, p. 15

²The following literature appears based on these assumptions: A. W. Roehm, M. R. Buske, H. Webster, E. B. Wesley, The Record of Mankind, Copp Clark Publishing Co., 1949; Indian Affairs Branch, Choosing a Path - A Discussion Handbook for the Indian People, Queen's Printer, 1968; Indian Affairs Branch, Indians of the Prairie Provinces (A Historical Review), Queen's Printer, 1967; A. Morris, The Treaties of Canada With The Indians of Manitoba and the Northwest Territories; Including the Negotiations Upon Which They Were Based and Other Information Relating Thereto, Bedford, Clarke and Co., 1880; M. Barbeau, Indian Days on the Western Prairies, Queen's Printer, 1965

On the other hand, the history of the Western Plains is viewed as a cultural conflict, and the native culture prior to white influence is considered to have been highly complex and admirably suited to the environment, ensuring survival of man and tribe. Their religion is seen as ranking with the major religions of the world. Emphasizing the European's selective perception and "cultural blinders", this viewpoint is represented by Dubos when he argues:

But all these tribes have extremely complex languages, traditions, social structures, and religious beliefs, in addition to possessing an extensive practical knowledge of their environment. Clearly culture - if this word is defined as everything learned by experience and transmitted from one generation to the next - can reach high levels without elaborate technology. Culture is the expression of man's responses to the physical and human environment. These responses take the form of behavioral patterns and emotional relationships as well as the development of utilitarian objects.¹

These writers hold the opinion that efforts to help the Indian have been, in large measure, designed to assimilate him, to "whitewash" him and make him like the European.² It would appear that the weight of the evidence supports this perspective. As the film's objectives include conveying the feeling of the native people's view of history, and as the majority of native writers support this

¹Dubos, op. cit., p. 38

²this idea is explicitly stated in various government policy documents, including the Treaties, the Indian Act, and the new Indian Policy proposed by the Trudeau government

viewpoint, it is the one upon which the film content is primarily based.¹

Film as a Medium for Historical Material

One of the problems of studying history is that the further removed one is from issues which affect one personally, the lesser the emotional impact of that history. Our emotional investment in the "here and now" is greater than that in the "there and then". To third generation Canadians of European ancestry, having studied history as recorded by other whites, the history of Indian-white contact has little emotional content. To native people the emotional element is greater, the sense of injustice deeper: the history is a part of their daily reality.² For example, to most whites the Treaties are of the 1800's; to many Indians they are a very real element of their present.

¹The following literature seems based on this perspective: H. Cardinal, The Unjust Society: The Tragedy of Canada's Indians, M. G. Hurtig Ltd., 1969; "Red Power - an interview with Howard Adams", (mimeographed); The Indian Chiefs of Alberta, Citizens Plus, June 1970 (no publisher given); Waubageshig (ed.), The Only Good Indian, New Press, 1970; Emma Laroche, "The Indian in Society Today - An Opinion", The Native People, June 1970, p. 11. This viewpoint is also put forth by various white writers referred to in Chapter 11 of this thesis, and including; Collier, Symington, Brown, Radin, Robertson, Neihardt, and Fisher.

²"Not in kind but only in degree does the Indian differ from other men in the 'livingness' of his past."; J. Collier, Indians of the Americas, W. W. Norton & Co., 1947, p. 29.

An advantage of film as a medium of communication is its potential for involving the viewer in the emotional context of facts; for making history ^{seem} here and now. Transcending the linear dimension of print, film appeals directly to the senses and is more effective and efficient than print.

Purpose and Nature of the Project

This thesis describes a project the purpose of which is to utilize film to present an overview of the history of the Western Plains Indians and their contact with Europeans, in such a manner as to involve the emotions of the viewer, to demonstrate and communicate a respect for the native people, and to confront the viewer with the contradictions or injustices of events in that history.

Aimed at a non-militant Indian, and general white viewing audience¹, it is anticipated that the film would be of use in staff training events for persons working with native people, and by native people in their cultural education programs.

Assumptions

Historians and documentary film makers are primarily interpreters and translators. Seldom, however, do they admit to

¹It is the author's opinion that to achieve a state of independence the "dependent" first moves through a stage of "counter-dependence". Hence, a secondary purpose of the film is to recognize the legitimacy of some criticisms by militants and support their counterdependence.

these roles. Rather they tend to cloak their value judgements as "objective reporting" relying, on academic legitimacy (their interpretation is consistent with other academic's), reference to scientism (their interpretation is consistent with empirical "facts"), or a cool detached style (the "Walter Cronkite" approach). Rarely do they admit their assumptions or their biases. Accepting that this film does involve bias, both in the interpretation of the historical events and their translation into film, it is the writer's intention to make explicit those which directly affect the outlook of the film.

The central assumption of the project is that a film, such as that described, may increase the viewer's understanding of the history and the Indian's view of it; and that such increased understanding may affect the viewer's attitudes in the direction of increased empathy with native people who are struggling to achieve self determination.

Film content is influenced by the following basic premises:

- Self determination is a basic right of both individuals and groups.

- Self determination may be negated by: the use of direct physical or political power; by the use of indirect psychological power (the assumption of a superior-inferior stance); or by situational power (inequality of essential condition and opportunity).

- Moral responsibility for the negation of the right to self determination is shared. The major responsibility lies with the aggressor. The defender is responsible for his defense.

-One culture is not inherently "superior" to another.

Cultures are judged in such comparative ways. The most legitimate criteria for such a judgement is the degree to which the culture contributes to individual and group self determination.

-Discrimination and prejudice are learned. They are essentially emotional reactions. Facts alone are not effective in reducing these emotional reactions. To affect prejudice one must arouse and engage this emotional reaction.

-While it is difficult to change personal prejudice, the overt form of prejudice, discrimination, can be changed. In particular, institutional discrimination (that supported by social structures) can be eliminated.

-The elimination of institutionalized discrimination is not aimed at treating everyone the same, rather it means responding to and supporting the differences of individuals and groups, based on the fundamental premises of the right to self determination and equality of essential condition and opportunity.

Specific value assumptions which affect treatment of the subject in the film include:

-As a white Canadian, the writer is a member of a racist society, a society which, through its government and social institutions, has institutionalized discrimination against Indians.¹

¹see Heather Robertson, Reservations Are For Indians, James Lewis & Samuel, Toronto, 1970

The writer shares part of the responsibility to change that situation.

-The problem of discrimination is not just the "Indian's problem"; it is the problem of every member of the society.

-Cooperative independence (a state wherein individuals and groups can be independent of, or dependent upon, one another according to their own choices in each situation) is a value-goal of Canadian and world society. It implies equality and differences, and is based on self-determination. In the writer's view, the native people are presently in a state of dependence, with the minority of their leaders and their followers struggling with a form of counterdependence. In order to achieve a state of cooperative independence the dependents (in this case, the majority of Indian people) must be encouraged to move to a stage of counterdependence, allowing the progression to the eventual cooperative state.

Limitations

There is no distinction made between Indian and metis, or Treaty and non-treaty Indians within this thesis. The terms 'Indian' and 'native' are used to refer to people of native ancestry, who see themselves or who are seen by others as Indian. The specific problems and culture of the metis are not dealt with, nor is reference made to non-white, non-European Canadians within the historical context of the film.

The film gives an overview; it is general in nature,

dealing with factors common to the history of most Western Plains Indians, and drawing examples from specific tribes where necessary. The film is twenty-five minutes in length, black and white stock, 16 mm, and based on a budget of \$2,500.00.

CHAPTER 11

HISTORICAL FRAMEWORK AND FILM CONTENT¹

Nature of the Film

Prior to European influence, the Western Plains Indians had developed a culture admirably suited to their environment. Extended contact with whites upset the complex relationships of Indian with nature, of Indian and Indian, and of Indian and white. In the early periods of European exploration and trading, a certain interdependence of native and newcomer existed. Gradually, the Indian was forced by a host of factors to a state of dependence.

This film traces the impact of the white European culture on the way of life of the Western Plains Indians, dealing specifically with the economic, religious, educational and political influences between 1600 and 1900 A. D..

Sequence 1: Introduction and Title

The introductory footage, and much of the continuity of the film, is based on the poetry and graphic art of native people. Attention is paid to the graphic poems of Sarain Stump², whose work conveys his feelings about history and has strong artistic quality

¹This chapter outlines the sequences of the film, documenting the major points communicated by each.

²Sarain Stump, There Is My People Sleeping, Gray's Publishing Ltd., British Columbia, 1970.

particularly suited to black and white film.

The title, RED MAN WHITE MAN, is chosen to reflect the starkness of the history and to heighten the viewer's awareness of the differences between native and white peoples.

Sequence 2: The Way It Was¹

This sequence conveys the following:

-the close relationship of the Indian with his environment; the deep spiritual bond between man and nature.²

The all-pervading theme, the universal qualities of Indians, was their deep religious belief and feeling. ... The Indian saw his own spirit as part of the spirit which set the stars in the bowl of the sky and caused the moon to follow the sun along the trail of the upper world; which hurled the storms and the mighty waters; and which caused all things to move according to their own spirits and in season. Each thing contained its spirit and in the spirit all things were one.³

-the symbolism of the circle as it reflects this sense of oneness.⁴

¹Indians did not record their history or culture in writing, although they did use picture writing (Z. Pohorecky, Saskatchewan Indian Heritage, University of Saskatchewan, 1970).

This sequence is based on knowledge passed verbally from generation to generation and later recorded. There is good reason to trust the accuracy of native memories and the honesty of their accounts (see Symington, op. cit., pp. 42, 62, 92, 141, 147, 186)

²R. Marjoribanks, Indians of Canada Pavilion - Expo 67, Queen's Printer, 1968, pp. 4, 5; E. R. Young, Stories from Indian Wigwams and Northern Campfires, originally published by Charles H. Kelly, 1893, reprinted Coles Publishing Co. Toronto, 1970, p. 80

³Symington, op. cit., p. 55

⁴Neihardt, Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux, N. Y., 1932, pp. 198-200; J. Collier, op. cit., p. 231

- the native's respect for the environment, concern for maintaining the balance of nature; the use of all parts of the animal killed.¹
- respect for the individual, and complexity of tribal organization.²

They were, and in representative areas still are, concentrated upon the attainment, through social ministration, of adequate human personalities, and upon the living creative union of these personalities with the earth and its web of life - with the universe and the God.³

- peaceful, nomadic life-style.⁴

Sequence 3: The Early European Influence

The influence of the white man preceded his actual appearance in Western Canada. Guns, horses and European diseases spread from tribe to tribe, radically altering the life-style of the Indians.⁵

¹Hornaday as quoted in Symington, op. cit. p. 218; Marjoribanks, op. cit. pp. 4, 5. It was later, after the arrival of the horse and gun, that there are records of natives taking only the buffalo's tongue or otherwise wasting any meat.

²Dubos, op. cit., p. 38, Collier, op. cit. pp. 15, 36, 37, 38

³Collier, op. cit. p. 17

⁴Eileen Jenness, The Indian Tribes of Canada, Ryerson Press, 1933, p. 50; Collier op. cit. p. 220

⁵Jenness, op. cit. pp. 48-50 (influence of guns and horse); Collier, op. cit. p. 231; Symington, op. cit. pp. 138-143. The tremendous influence of the gun and horse in effecting a revolution in the life-styles of the Indian people supports the caution given by Margaret Mead (ed.) in Cultural Patterns and Technical Change, Mentor, 1955.

Sequence 4: Economic Influences

This sequence of the film focuses on the following:

- the dependence of the early whites on the Indian for survival, and the gradual shift to the native's dependence on the trader.¹
- inter-tribal conflict resulting from competition for trade goods, and the upsetting of traditional territorial boundaries² as white settlement pushed westward.³

By the beginning of the nineteenth century trade and competition pressures increased remarkably. The pressure split the Cree from the Blackfoot and the Blackfoot from the Gros Ventre. It produced the anomaly of the Blackfoot-speaking people becoming embroiled in battle with the Iroquois, of all people. And the relationship between trader, Indian middleman, and the Indian had changed. The exploitation had become more one-sided. The trader became more independent of his Indian customers, while the Indian became more and more dependent on trade goods for his survival.

...This period of exploitative economic competition, this period of increasingly violent inter-tribal wars, this period of resource destruction is seen as how the Indians really were. But, with gun and horse, with iron or copper kettle and knife, with cloth and glass beads, these early Indian Albertans were slowly overcome by disease and trade goods so that it became less and less possible to maintain the remaining old life ways.⁴

¹A. D. Fisher, "Understanding Alberta's Indians: The Last One Hundred Years", (mimeographed), pp. 6-7; Symington, op. cit. p. 141

²Jenness attributes the conflicts more to the influence of the gun and horse, than to white settlement or trade goods.

³Symington, op. cit. pp. 151-156; Young, op. cit. p. 232

⁴A. D. Fisher, op. cit. pp. 6-7

-exploitation of Indian by traders,¹ and devaluation of wampum:

Early in the 19th century the traders introduced a porcelain bead similar to the original shell but almost worthless because it was mass produced. With this final devaluation, the native currency became useful only for symbolic value and as ornament for moccasins and belts.²

-the destruction of the buffalo, the Plains Indian's provider.³

Collier charges that:

The buffalo was destroyed. That revelry of slaughter, which had no sportsmanship in it, was recognized as a war measure against the Indians and was deliberately encouraged.⁴

-the breakdown of the communal life style of the tribes:

Always, contact with the white man undermined the custom of hospitality which was ingrained in the tribal way. More and more the Indians put a value on what they did and ceased to act communally.⁵

-the destructive effects of alcohol.⁶

¹Young, op. cit. p. 230 (exploitation by Hudsons Bay Company), p. 249

²Symington, op. cit. p. 197

³Ibid, pp. 217-224

⁴Collier, op. cit. p. 225

⁵Symington, op. cit. p. 143

⁶Young, op. cit. pp. 70-79

Sequence 5: Spiritual Influences¹

The Indian's religion was central to his life. Rev.

Egerton Young, a Methodist missionary, wrote of the native people in the late nineteenth century: "The religion of the Red Indians is mixed up with all they see or hear or do."² Later, he points out their belief in a Supreme Being:

The Crees, Saulteaux, Ojibways, and some other of the northern tribes of Indians believe in the existence of a great Supreme Being, whom they call the Keche-Maneto, which means the Great Spirit.³

Jenness states:

Though the Indians worshipped many of the powers of nature, they regarded even the greatest of them, the sun and the thunder, merely as separate instruments of the one Great Spirit who ruled over all things.⁴

¹As Collier (op. cit. pp. 34, 37), Young (op. cit. p. 221), and Brown (J. E. Brown, The Spiritual Legacy of the American Indian, Pendle Hill, 1964, p. 8) point out, the religion of the Indian is most difficult to render with accuracy and feeling. The native passed on his spiritual teachings through parables, rites and ceremonies which conveyed meanings far greater than that given by a literal translation. It appears that the tendency of Europeans to consider the natives as "animal worshippers" or "pagan" resulted from an over-emphasis on literal translation. In order to capture both the literal and the esoteric meanings of the Medicine Rite, Paul Radin had to spend years among the Winnebago learning their language, recording and working with interpreters familiar with the complex meaning of the symbolism within the rite. (Paul Radin, The Road of Life and Death: A Ritual Drama of the American Indians, Pantheon Books Inc., 1945)

²Young, op. cit., p. 80

³Ibid, p. 81

⁴Jenness, op. cit. p. 55

Like most religions, the Plains Indian sought union with his god based on three stages of spiritual progress (purification, expansion, and union) and symbolized in his rituals and ceremonies.¹ The Sun Dance served not only this religious purpose; it was also a central social and political institution in the life of the Plains Indians.²

The circle and the numbers four and seven held special symbolic meaning for the native.³

The Christian missionaries led the forces which attempted to breakdown the natives faith in their own religion with,destructive results.⁴

The early missionaries regarded the Indian as pagans and attempted to convert them to - or perhaps impose upon them - the European forms of religion. Many of the Indians feel nevertheless, that their forefathers were not pagans but enjoyed a meaningful spiritual life. They believed in a Supreme Being, to whom they gave various names and subscribed to a moral and ethical code which was essentially similar to that of Christianity and other great world religions.⁵

¹Brown, op. cit. p. 26

²Collier (op. cit. p. 231) states: "Viewed socially, the Sun Dance was the integrative and structuring institution of the Plains tribes. Viewed psychologically, it was the culminating discipline, forthgiving and sharing, which structured the personality of the young, renewed the personality of the old...Viewed creedally, it asserted verbally, but far more richly symbolized and implied, the union of men in God." see also Symington, op. cit. pp. 63-68, 55-57; Jenness, op. cit. pp. 55-56

³Brown, op. cit. pp. 13-16; Collier, op. cit. p. 232

⁴Symington, op. cit. pp. 140-141, 228, 229; Cardinal op. cit. pp. 80-90

⁵Marjoribanks, op. cit., p. 8

Church and State working together attempted to deny the Indian the right of freedom of religion. The Sun Dance was prohibited,¹ and children were taken from their parents to attend residential schools, where, despite assurances to the contrary, children were "taught" the Christian religion.²

As to education the Indians were assured that there was no need of any special stipulation, as it was the policy of the government to provide in every part of the country, as far as circumstances would permit, for the education of Indian children, and that the law, which was as strong as a treaty, provided for non-interference with the religion of the Indians in schools maintained or assisted by the government.³

In order to convey the manner of education received by native people in residential schools, and their feelings about the experience, this sequence of the film will draw in large part on interviews with native people, discussing such things as; relevance of curriculum, punishment, use of the Indian language, religious instruction, and labor.

Sequence 6: Political Influences

The Indians of the Western Plains had developed a complex socio-political structure; at first based on a rather loosely-knit nomadic way of life, and later (in response to the

¹Collier, op. cit., pp. 230-242; Symington, op. cit., p. 232

²Cardinal, op. cit., pp. 51-62; Symington, op. cit., p. 259; The Indian Chiefs of Alberta, Citizens Plus, (no publisher given), June 1970, pp. 34-35 (alternative proposed pp. 58-97)

³Report of the Commissioners for Treaty 8, as quoted in Citizens Plus, Ibid, p. 35

arrival of the horse, gun and the demands of war) a compact form of government based on the band as the key political unit.¹ In negotiating the treaties with the various tribes the Canadian government denied recognition of the Indian nations as separate and independent political powers, by referring to them in the treaties as "subjects" of the Queen.²

Alexander Morris, Lieutenant-Governor of Manitoba and the North-West Territories, negotiated Treaties 3 to 6, and left an invaluable account of the proceedings, including verbatim transcripts of the conversations between government spokesmen and the Indians, memos to his superiors, and newspaper accounts, in his book published in 1880.³ Morris's own accounts directly support the contention that a sophisticated swindle was knowingly dealt to the Indians of Canada.⁴ Hence, this sequence of the film is based in large part on Morris's own words.

¹Jenness, op. cit., pp. 51-54

²Robertson, op. cit., p. 83

³Alexander Morris, The Treaties of Canada with the Indians of Manitoba and the North-West Territories; Including the Negotiations on which They were Based and Other Information Relating Thereto, Belford, Clarke and Co., 1880

⁴see also: Robertson, op. cit., pp. 78-106; Collier, op. cit., pp. 224-227; Symington, op. cit., pp. 233-234, 240-246; Cardinal, op. cit., pp. 39-43

Sequence 7: Conclusion

Reviewing the major historical influences portrayed in the film, the conclusion conveys the generalized condemnations made by native peoples.¹ Poetry is used to suggest the frustration and dismay of the Indian at being misunderstood for so long.²

The film concludes by affirming the importance of the Indian organizations, which are now demanding basic changes in Indian-white relations at both an informal and personal level, and at a formal and structural level, so as to no longer reinforce the patterns of the past 350 years.³

¹as exemplified by the writing of Harold Cardinal and Howard Adams; as expressed in Citizens Plus, op. cit. (otherwise referred to as "the Red Paper"), and in Waubageshig (ed.) The Only Good Indian, New Press, Toronto, 1970

²again, the work of Sarain Stump (op. cit.) is used

³this is the writer's interpretation of the views and work of the Indian and Metis organizations in Alberta, and of the Federation of Saskatchewan Indians, based on personal knowledge of members of these organizations, as well as various "public" statements (such as the comments of Stan Daniels, Harold Cardinal, Tony Antoine, and Howard Adams made at the Banff meeting of Western Canadian Sociologists and Anthropologists, Dec. 1970 - mimeographed)

CHAPTER 111

THE FILM: "RED MAN WHITE MAN"

Introduction

The film's shooting script follows and is based on the documentation of historical material outlined in the previous chapter.¹ The script is for a twenty-five minute, black and white, 16 mm film. The budget and prospectus for the film are appended to this thesis.² The shooting script is supplemented with brief notes on sources of particular material included in the audio tract,³ and with representative examples of graphics and still photographs referred to in the script.⁴

¹It should be pointed out that a shooting script, even with examples of visualization, falls short of communicating the finished film. An approximation, it cannot describe fully that film which exists in the artist's imagination; nor can it take into account the creative process, the interaction of the artist with the camera, the editor, the exposed footage, nor the sound tracts. As the cold reality of film includes its expense, however, a shooting script and photographs suffice to transmit the essence of the project.

²See Appendices A and B.

³Wherever possible, the script narration is drawn from accounts recorded from native people and an attempt is made to retain their manner of expression. Such near quotes are numbered consecutively and listed following the script proper.

⁴Numbers of graphics and stills refer to the examples included following the script on pages 38-53.

Shooting Script

Seq. and Time	Video	Audio
(1)	Graphics:	(male voice)
00:00 to 1:04	fade in: Indian sleeping in blanket ¹	And there is my people sleeping
	dissolve to buffalo with knife through tongue	Since a long time
	dissolve to old cars	But aren't just dreams The old cars without engine Parking in front of the house
	dissolve to man brandishing large cross	Or angry words ordering peace of mind
	dissolve to bureaucrat crossing out picture of native family	Or who steals from you for your own good
	dissolve to bound Indian, military man in fore	And doesn't wanna remember what he owes you
	dissolve to native lying prone	Sometimes I'd like to fall asleep, too Close my eyes on everything
	dissolve to native leaning on bldg. watching a girl, pan to sun-figure	But I can't I can't

hold sun-figure, title (RED MAN
WHITE MAN) appears to left, hold
dbl. exposure

fade out

(2)

Natural Footage:

(narrator)

1:04 to 5:45

fade in prairie grass blowing

dissolve to aspen trees (summer)

dissolve to river through trees
focus change (camera) to leaves &
branch, slow zoom to dew drops,
branch & leaves shaken

The Great Spirit, in his wisdom, created
the land and all the creatures of the
earth; and finally, He created man.

This then was the truth. All was created
by the Great Spirit and He was in all
living things.

The creatures of the world lived one with
the other in harmony and in order. All
owed each other respect and reverence.²

cut to bird flying up from tree

cut to shots of birds in flight

cut to birds flying across sun

dissolve to sun through trees
(circles repeated in lens
reflections)

Everything the Power of the world does is
done in a circle. The sky is round and so
is the earth and all the stars. The wind
in its greatest power whirls. Birds make
their nests in a circle...Even the seasons
form a great circle in their changing and

fade to winter moon on snowy night
wind blowing snow

always coming back to where they were.
The life of a man is a circle from childhood
to childhood.

Stills:

fade to teepee on prairie²

fade to circular encampment³

dissolve to buffalo

fade to portraits of Indian
heads⁵ and ⁶

fade out

Our teepees were round like the nests of
birds and these were always set in a
circle - a nest of many nests.³

When a man was hungry he killed an animal
and gave thanks. He paid honor to the
animal's spirit by making use of every part
of its body, wasting nothing. He killed
only what he needed.

Each man, woman and child was deserving of
respect. Man did not live for himself alone.
The young and the strong brought food to
those unable to hunt. A man won honor in
serving others. The tribute the people
paid to their leaders was to ask them for
assistance.

Every man was a brother in spirit, and
each had the right to be heard around the
council fire. One man needed the other for
his means of life and his honor. Each had
a right and a duty to share with his brother.⁴

Seq. and Time	Video	Audio
(3)	Stills:	
5:45 to 7:00	fade in (close up) white trader	The coming of the white man had been foretold by an Ojibway: (male voice) "The white spirits will come in numbers like sand on the lakeshore and will sweep the red race from the hunting grounds which the Great Spirit gave them as an inheritance. ⁵
	fade to Indians hunting with guns and horses ⁷	(narrator) Long before a white face was seen on the Western Plains, his influence was felt. From tribes to the east came English and French guns; from the south came Spanish horses. With gun and horse the Indian's way of life was radically changed. He could move farther faster and kill more game more easily.
	dissolve to Indians sick with small pox and T. B.	With increased contact, European diseases - small pox, measles, venereal disease and T. B. swept from tribe to tribe, bringing death and disability to once strong and healthy people. ⁶
	fade out	
(4)	Stills:	
	fade in traders ⁸	Economic gain enticed the first white men west to trade guns, ammunition, metal pots

and whiskey for valuable pelts. Strangers to this harsh land, they depended on the natives for survival, and soon learned to make pemmican, wear snowshoes, and how to keep warm.

fade in white settlers and fences⁹

Paintings:

fade to Indians fighting (oils
by Bodmer and Miller)

As more and more white settlers arrived and fenced the land, tribe after tribe was pushed westward, upsetting traditional territorial boundaries. English and French used Indians to fight in their battles, pitting tribe against tribe. Soon the natives donned war bonnets and fought one another for the rapidly diminishing hunting grounds...and the Western Plains became a battlefield.

Stills:

fade to Indians at posts trading

close ups of liquor kegs and
bottles

Weakened by disease, alcohol, and war, the Indian gave up some of his old ways. Rather than kill for food, he learned to kill for pelts so that he could trade for the goods upon which he had become dependent: guns, metal wares and alcohol. The white man traded with individuals and the natives no longer shared food and property communally.

fade to traders

Soon, there was no choice. The game was depleted and his lands and fellows so

changed, that he was dependent on the trader.

long fade to wampum

The story of wampum and of the buffalo, exemplify the economic forces buffeting the Indian...

Natural Footage:
cut to neckpiece of old wampum
and new beads

Indian wampum was a form of currency. It was a bead cut from the ribs of sea shells, polished, drilled and strung on a sinew. Early in the 19th century, traders introduced a porcelain bead similar to the valuable shell bead but mass produced. It was as if a perfect technique for counterfeiting had been introduced into any money system. Native currency was totally devalued, savings were wiped out and the once valuable shells came to be useful only for ornament.⁷

long fade to buffalo

The Plains Indians were able to remain proud and independent only as long as great herds of buffalo roamed the prairies. To the Indian the buffalo was provider of food, clothing, and shelter. The buffalo hunt was central to his system of status and honor.

Stills:

dissolve to buffalo slaughter¹⁰

Between 1820 and 1870, millions of buffalo

Seq. and Time

Video

Audio

were slaughtered by white hunters who took only the hide and tongues, leaving the carcasses to rot on the land. Metis and Indians, too, hunted the buffalo for their own needs and to trade.

In 1878, in an attempt to starve out Chief Sitting Bull and his band, who'd taken refuge in Canada, the United States Government used prairie fires and raiders to prevent the remaining herds of migrating buffalo from returning to Canada.

fade to buffalo bones¹¹ and
carcasses¹²

The herds never returned to the Canadian Plain in any numbers, and thousands of Indians and metis were left to starve.⁸ Such is the tale of the economic exploitation and ruin of a people.

fade out

(5)

Stills:

11:18 to 19:28

fade in native ceremonies,
decorations

The encompassing theme of the native way of life was the central importance of religious beliefs. The Indian lived his religion; it affected everything he did, or perceived. Unlike the European, he did not separate thoughts, feelings and deeds. What he felt with his heart he spoke with his tongue. While the European was dependent upon written records and maps, the Indian passed

his complex culture from generation to generation through parables and religious ceremonies. His seemingly perfect memory astounded many white men.

dissolve to portraits of young
braves

slow zoom to focus on the eyes of
the Indians as each still is seen
in succession

At various times in his life the Indian went alone to the forest to fast. There through a process of introspection and dreams or visions, he found spiritual renewal. The young brave approaching manhood made a special vision quest in order to discover his guardian spirit, usually in the form of an animal.

Graphics:

fade to face and animal symbols

(male voice)

It's with terror, sometimes
That I hear them calling me

dissolve to face with cougar¹³

But it's the light skip of a cougar
Detaching me from the ground

dissolve to face with hands

To leave me alone
With my crazy power

dissolve to figures with circle
dissolve to faces

Till I reach the sun makers

And find myself again
In a new place⁹

fade to close-ups of crafts
and decorations

(narrator)

Like the circle, the numbers 4 and 7 had special significance for the Indian. There were the four elements, the four seasons and four directions, to which could be added the vertical directions of sky and earth, giving six dimensions. The seventh was the point at the center where all the directions meet - in man.

dissolve to sweat lodge, Sun
Dance

As in most religions, the Plains Indian sought union with his god and undertook to cleanse or purify himself through various religious ceremonies and rituals. Of these rites the greatest was the Sun Dance or more accurately - the Thirsting Dance. It was the central religious ritual and also of importance to the tribes socially and politically.

fade to Medicine Men (including
drawings)

The key person in the tribe was often the Medicine or Holy Man. Black Elk, a Holy Man of the Sioux, spoke of the unity of man, god, and the world:

(male voice) "...peace...comes within the souls of men when they realize their relationship, their oneness with the universe and all its powers and when they realize that at the center of this universe dwells Wakan-Tanka and that this center is really

everywhere, it is in each of us."¹⁰

Stills:

long fade to missionaries¹⁴

It was this faith that the Christian missionaries set out to destroy and to replace with the "superior" Christian religion. Unable to comprehend the meaning and symbolism of the Indian's religious ceremonies, nor the beauty of his parables, these well-intentioned men condemned the native as pagan and savage.

(What a Friend We Have in Jesus

fades up and slowly down)

Man is judged not only by his intentions, but by the effects of his actions. By preaching that the native religion was false, the missionaries were key forces in the cultural war waged against the Indian. It was the equivalent of taking the skeleton out of the body of a man.

fade to Mission Schools,
students in uniforms, close-ups
of eyes

To further its work the church established mission schools which were later expanded and supported by the federal government. Yet the report of the Commissioner for treaty 8 states: (male voice) "As to education the Indians were assured that there was no need of any special stipulation, as...the law, which was as strong as a treaty, provided for non-interference with the religion of the Indians in schools maintained or assisted by the government."¹¹

Seq. and Time

Video

Audio

Natural footage:

fade to live interview with Indian tellings of his experiences in Residential School: Including such things as prayers, punishment for speaking Cree, relevance of Texts, manual labor.
(interview to be shot with sound synchronized)

(6)

Stills:

(narrator)

19:28 to 22:30

fade to Treaty making¹⁵ and Riel
Rebellion

Frustrated at every turn, a few bands attempted to regain control of their destiny through force, culminating in their support of the Riel Rebellions.

About the same time, an uneasy government hastened to conclude treaties...banishing the Indian to reserves, and eventually ensuring their isolation from other bands by outlawing the Sun Dance.

dissolve to portrait of Morris

Alexander Morris, then Lieutenant Governor of Manitoba and the Northwest Territories, negotiated Treaties 3 to 6. He gave verbal reassurances to the Indians gathered that they would be able to continue to hunt and fish even in the tracts surrendered.

Natural footage:

dissolve to shots of signs
(Indian Reserve No. 138 etc.)

The written Treaty reads thus: (male voice)

"And Her Majesty the Queen hereby agrees with her said Indians, that they shall have the right to pursue their vocation of hunting and fishing throughout the tract

dissolve to shots of mining,
cities

surrendered...subject to such regulations as may from time to time be made by the government of the country acting under the authority of Her Majesty, and saving and excepting such tracts as may be required or taken up from time to time for settlement, mining, trading or any other purposes by her government of Canada, or by any of Her Majesty's subjects duly authorized therefore by the said government".¹² In short, Morris promised the Indians the continued use of the lands they surrendered,...then he wrote in...that is, as long as nobody else wants that land for anything.

A sophisticated swindle, dealt to a non-literate people. Treaties are not made with one's "subjects" - bills of sale are. Thus, by their wording, the treaties denied the Indian's political independence.

(7)

Natural footage:

22:30 to 24:30

long fade to rodeo and Indian
Days at Stand-Off

dissolve to repeats of earlier
footage:

the prairies; strip mining

Today we allow the Indian to advertise our parades, dance for our cameras, compete in our rodeos.

We came, took his land for five dollars a

Seq. and Time

Video

Audio

year and a few implements...and we desecrated it.

buffalo; bones

We destroyed his means of livelihood and handed him welfare and maintained his dependence.

religious dances; missionaries

We condemned and outlawed his ceremonies and belittled his religion.

residential schools

We took his children from their homes and taught them our ways...and shook our heads when they left our residential schools...and called them stupid.

treaty making; the Indian Act

We took away his freedom and made him subject in every way to a branch of our government.

Natural footage:

fade to Indian walking down crowded city street

The Indian cannot forget this history. He recalls with bitterness the broken promises.

Indians today are organizing to affect changes and achieve justice for their people. They insist on their right to remain an Indian within Canadian society.

It is time to listen.

Seq. and Time	Video	Audio
	Graphics:	
	long fade to serpent, eagle and dancers	(male voice) I was mixing stars and sand
	white man & native	In front of him
	white with arrow through hands, Indian with wings for hands	But he couldn't understand
	Indian with medicine bundle	
	Indian with pouch	I was keeping the lightning of The thunder in my purse
	body with bird at head, white and Indian standing	Just in front of him
	three figures hiding their eyes	But he couldn't understand
	Indian prone, white with gun, three figures in animal robes	And I had been killed a thousand times Right at his feet
	white, picket fence, mail box, distant line of figures ¹⁶	But he hadn't understood ¹³
24:30 to 25:00	long fade out to black, cut to credits	

Notes: Audio Tract

Throughout most of the film there is music (drums, chants, organ) or natural sound (birds, wind) under the narration. The sources of quotes or near quotes (minor changes having been made to allow continuity with the rest of the sequences) are as follows:

¹Sarain Stump, op. cit.

²from Marjoribanks, op. cit., p. 4

³from Neihardt, op. cit., pp. 198-200

⁴from Marjoribanks, op. cit., p. 4-5

⁵as quoted in Symington, op. cit., p. 231

⁶as documented in Symington, op. cit., p. 142

⁷Ibid, p. 197

⁸documented in Symington, Ibid, p. 224

⁹Stump, op. cit.

¹⁰as quoted in Brown, op. cit., p. 19

¹¹as quoted in Citizens Plus, op. cit., p. 35

¹²Morris, as quoted in Robertson op. cit., p. 81

¹³Stump, op. cit.

Visualization

The following photographs are examples of the graphics and stills referred to in the shooting script. For the most part, the historical stills are from the Ernest Brown and H. Pollard Collections of the Provincial Museum and Archives of Alberta. In addition,

photographs would be shot at the Glenbow Alberta Institute and the Banff Museum; and prints of paintings by Paul Kane, Alfred Miller, George Catlin, and Karl Bodmer would be filmed.

Photographs

1. Graphic by Sarain Stump, There is My People Sleeping, (op. cit.)
2. "Indian Teepee on the Prairie", Ernest Brown Collection, Provincial Museum and Archives of Alberta
3. "Blackfoot Camp with Sundance Lodge", H. Pollard Collection, Provincial Museum and Archives of Alberta
4. "The Bison", Brown Collection, op. cit.
5. "Calf Bulls Squaw", Pollard Collection, op. cit.
6. "Chief Crowfoot", Ibid
7. "Buffalo Corral", Brown Collection, op. cit.
8. "Trader's Post at Fort Resolution", Ibid
9. "The Fort Saskatchewan Trail: Good Example of Old Rail Fencing Used by Early Settlers, 1892", Ibid
10. "The Buffalo Hunt 1874", Ibid
11. "Buffalo Bones", Ibid
12. "Bones of Thousands of Buffalo, Medicine Hat 1885", Ibid
13. Graphic, Stump op. cit.
14. "Rev. Father Lacombe", Brown Collection, op. cit.
15. Treaty Making (no artist or photographer given)
16. Graphic, Stump, op. cit.



Fig. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9



FIG. 10



FIG. 11



FIG. 12



FIG. 13



FIG. 14



FIG. 15

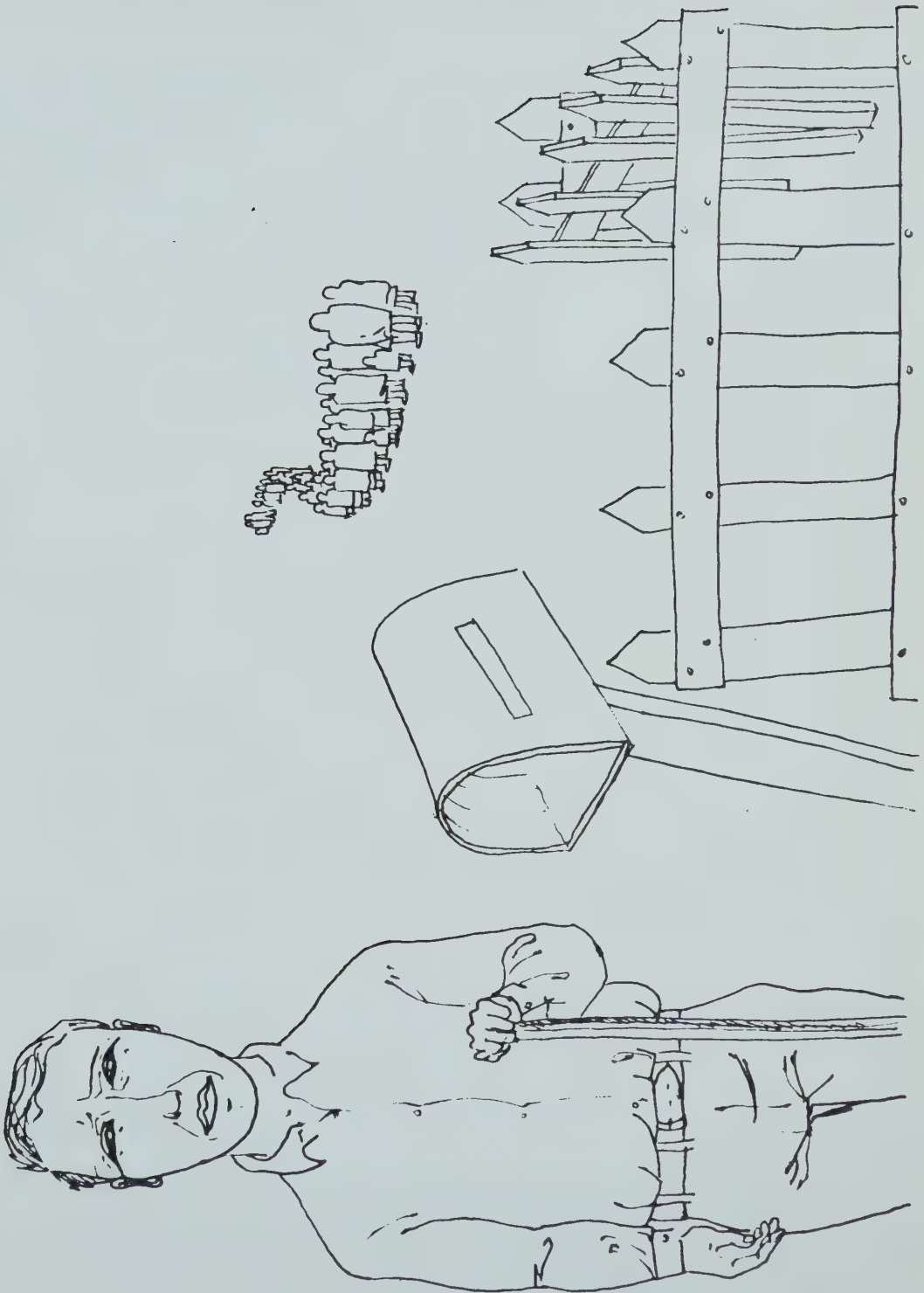


FIG. 16

CHAPTER 1V

RELEVANCE OF THE FILM TO COMMUNITY DEVELOPMENT

Introduction

Community Development is an educational-motivational process designed to create conditions favorable to economic and social change, if possible on the initiative of the community, but if this initiative is not forthcoming spontaneously, then techniques for arousing and stimulating it in order to secure fullest participation of the community must be utilized.¹

This definition of community development as an educational-motivational process implies an emphasis on process, rather than on specific programs. It suggests that "community" is in some way missing or underdeveloped, and that there may be a need to stimulate the desire for a changed situation.

Community Development Officers are usually hired to work with populations "judged" as dependent, or in some way not fitting into the mainstream of Canadian industrial life (in Alberta this generally means the Indian and Metis populations). The government or agency employing the C.D.O. wants him to help these people to overcome their poverty or social problems largely on their own initiative (cooperating of course, with various government departments). The history of community development shows that in the process of increasing awareness of his situation vis-a-vis the rest of Canadian society, and increasing confidence that he can affect changes, the

¹Community Development in Alberta (Ottawa: Special Planning Secretariat, Privy Council Office, 1965), as quoted in C.A.S. Hynam, "Community Development, an Example of Conceptual Confusion" Dec. 1968, (mimeographed)

"underdog" confronts the reality that his dependence is structurally supported by numerous factors within the very government or agency which is trying to help him. This leads to a counterdependence, the expression of which is often quite disturbing to the government or agency supporting the development program.¹ In psychological terms the process involves the expression of resentment and the making of a demand for a changed situation.² The "demanding" represents a major step in the community development process, for it demonstrates that a number of the dependent population have overcome (at least momentarily) the "mati" and "encogido" syndromes.³ The view that counterdependence is a legitimate and healthy stage of group development is supported by the work of social psychologists who are concerned with

¹An historical example of this is the Wabasca-Desmarais Demonstration of 1966, in which the C.D.O. played a significant role, causing some criticism of the program among government officials.

²in particular, the expression of resentment of the therapist; see Gestalt Therapy Verbatim, (Fritz Perls, Real People Press, 1969)

³C. J. Erasmus, "Community Development and the Encogido Syndrome", Human Organization, Spring, 1968, Vol. 27, No. 1, pp. 65-74. Mati refers to the "keeping the Joneses down" cycle. Encogido refers to the personality type which is "timid and withdrawn, avoids persons of higher status", which is contrasted with the entron, "who pushes himself forward, is not afraid to initiate interaction with higher status persons for economically advantageous contacts", p. 70

small groups.¹ In the writer's opinion, the view is applicable to community development, as well.

As indicated in Chapter 1, it is necessary for the change agent, or "helper", and his agency to have a knowledge both of the history of those he is trying to help, and the way in which that history is perceived by them (their historical reality).² As the majority of community development work in Western Canada involves native populations, and as there is a discrepancy between a "white" and "native" perspective of the problems and history,³ there is a need for staff training which focuses on these issues. The film outlined in this thesis is seen as an educational tool useful in such a program of staff training.

Based on assumptions which are consistent with those of community organization,⁴ the film is also relevant to the broader educational-motivational process where it involves working with native people. That is, the film is an instrument which supports the counterdependence of Indian groups based on the injustices and inadequacies of previous native-white relations.

¹see W. G. Bennis and H. A. Shepard, "A Theory of Group Development", reprinted in W. G. Bennis, K. D. Benne, and R. Chin (ed.), The Planning of Change, Readings in the Applied Behavioral Sciences, Holt, Rinehart and Winston, 1964, pp. 321-340.

²see pages 1 to 5

³W. J. Wacko, "The Biggest Problem Facing Indian People - Two Viewpoints", (mimeographed)

⁴see M. Ross, E. W. Lippin, Community Organization: Theory, Principles and Practices, (2nd Edition), New York, Harper and Row, 1967

Implications of the Film

The film focuses on several issues which have direct implications for the community developer:

1. The introduction of a seemingly minor innovation may have large scale and long term results.¹ The introduction of the porcelain bead by traders, for example, had disastrous effects on the native system of currency. J. R. Rees, Director of the World Federation for Mental Health warns:

Rapid changes in the industrial or social structure in any country are apt to lead to unforeseen disturbances even when such changes are initiated or supervised by nationals of that country. When men and women with technical skills set out to help in shaping new developments in a country or a culture other than their own, there are clearly many more possibilities of producing unfortunate consequences. Sometimes great harm can be done to the people of that country, especially through the creation of social psychological stresses and the disorganization of family and communal life.²

2. Paternalism has a debilitating effect as it tends to maintain a pattern of dependency.³

¹Dubos, op. cit., states: "In short, the introduction of new technology without regard to all the possible effects can amount to setting a time bomb that will explode in the face of society anywhere from a month to a generation in the future". p. 191

²J. R. Rees in Margaret Mead (ed.) Cultural Patterns and Technical Change, Mentor Books, 1955, preface

³C. A. S. Hynam in "Paternalism or Brotherhood", 1968, (mimeographed) states: "Gifts without any question of repayment are flagrant violations of the norm of reciprocity, tending to produce strain between giver and receiver." p. 25 See also, Jack Gibb, "Is Help Helpful?" (mimeographed) and R. W. Resnick, "Chicken Soup Is Poison" (mimeographed).

3. Individuals in an alien culture are prone to misinterpreting the meaning of cultural forms and symbols which are not familiar to them.¹ The interpretation of the natives as "animal worshippers" or "pagan" by early Christian missionaries in the West, for example, seems to have been a result of their tendency to accept a literal translation of parables and rites which had a strong emphasis on animal forms.²

4. Ethnocentrism, or the assumption that one's own culture is inherently superior to another, is dysfunctional.³ It leads to the kind of paternalism of Morris and those involved in designing the Treaties and Indian Act.

5. Exploitation which results in short term gains is dysfunctional to both parties in the long run.⁴ The Treaties and reserve system were seen as benefitting the settlers and government, yet the cost of the ensuing poverty and dependence has and will cost the country an immeasurable amount.

6. The effects of the actions of "helpers" are of greater importance than their intentions. The missionaries had noble intentions, however, in their short sightedness they almost destroyed a complex religion, (one which is compatible with Christianity).

¹see Mead, op. cit., and E. T. Hall, The Silent Language, Fawcett Premier Books, 1959

²see Radin, op. cit. and Brown, op. cit. pp. 8, 9

³this is supported by most anthropologists, including Mead and Hall

⁴Frank, op. cit. discusses such exploitation in "The Development of Underdevelopment"

While the above issues may well be familiar to community developers, it is useful to reiterate them in the context of the history of Indian-white relations in Western Canada.

Uses of Film

The film outlined is relevant to white "helpers" as it conveys an overview of the history, the way that history is perceived by some native peoples, and raises ethical questions related to the role of the change agent.

As part of the community development process, it is of use to native people in that it supports the criticisms being made by Indian leaders who are in the counterdependent stage, thus hastening their independence. As the message is not dependent on literacy it may be more acceptable to native groups. The impact of the film would be greatly increased by making a print with a Cree sound tract, and such an addition is recommended.

Summary

The film described is of relevance to community development as an instrument of use in staff training programs for those in the helping professions who are working with native people. It is also useful as one "tool" in the educational-motivational process of community development.

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- WHEELER, L. J. Principles of Cinematography. Fountain Press, London, 1953.
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SELECTED FILMS

Historical

SETTLEMENT OF THE WESTERN PLAINS. National Film Board
 -gives European Canadian's view of opening up of the
 "empty grasslands".

AGE OF THE BEAVER. National Film Board
 -portrays the importance and romance of the fur trade,
 omitting references to the exploitation and destructive
 effects on the native populations.

AGE OF THE BUFFALO. National Film Board
 -uses early paintings to present a picture of the importance
 of the Buffalo to the Plains Indians and the destruction of
 the herds by whites.

DAYS OF WHISKEY GAP. National Film Board
 -recalls the days of the North West Mounted Police; their
 efforts to control the whiskey trading with the American
 traders; implies that it was only the "nasty" Americans
 who dealt in liquor with the Indians.

CIRCLE OF THE SUN. National Film Board
 -shows the Sun Dance as currently practised; refers to the
 cultural history and the dilemma of those caught between
 two worlds today.

IN THE NAME OF GOD. Film Frontiers Ltd.
 -shows the paternalism and destruction of the native
 religions by the missionaries; uses accounts from the
 diaries of McDougall and Father Lacombe (as recorded by
 a Nun).

LAND. Film Frontiers Ltd.
 -portrays the Indians bond to the land and contrasts his
 feelings for it with the white man's; shows the desecration
 of the land today.

WIPEOUT. Film Frontiers
 -shows the native's use of the buffalo; the importance of
 the buffalo for survival and in the social life of the
 tribe: the destruction of the Buffalo.

CROWFOOT. National Film Board
 -filmed by a native film crew, shows the native view of the
 history, particularly the Treaties; uses song for the
 entire sound tract.

WHITEWASH. Film Frontiers Ltd.

- uses stills and dramatizations to convey the history from a pro-native viewpoint; made for a school audience.

Current

INDIAN MOMENTO. National Film Board

- sensitive portrayal of the Indians of Canada Pavilion at Expo 67; conveys the native feeling of the injustices of the history in simple and eloquent terms.

THE INDIAN SPEAKS. National Film Board

- Indians talking of their struggle to retain their culture, regaining some of what is gone, and maintaining their uniqueness within Canadian society.

NO LONGER VANISHING. National Film Board

- shows the present status of native people and their emerging sense of self-determination.

INDIAN DIALOGUE. National Film Board

- Indians discuss their concern for retaining their own culture in the face of the threat of the predominant white culture; shows the young native leaders (Cardinal, and Red Bird among others).

note: there are a great many films on the current situation of the Canadian Indian. The reader is referred to the Challenge for Change Series of the National Film Board, in particular. The above films are relevant to the film herein described as they refer to the present in the context of the past.

APPENDICES

Appendix A

Film Proposal:

25 minutes
black & white
historical documentary

RED MAN WHITE MAN*

-an educational film tracing the impact of the white European culture on the way of life of the Western Plains Indian-

General Perspective of the Film:

The Indians of the Western Plains, prior to European influence, had developed a culture admirably suited to their environment. Contact with white Europeans upset the complex relationship of Indian and nature, of Indian and Indian, and of Indian and white. Before the arrival of guns, horses and European diseases, Indian bands lived an independent life. In the early periods of white exploration and trading, native and white man were interdependent. Gradually the Indian was forced, by a composite of factors and events, to accept a state of dependence upon the white culture. Today, Indian leaders in Western Canada are struggling to progress to a new state of independence.

This film traces the response and reactions of the Indian and his culture to the invading white culture. Sequences deal specifically with economic, religious, educational and political changes effected by the white culture. While the film focuses on the historical period from 1600 to 1900 A. D., it relates these historical roots to the present issues facing whites and Indians in Western Canada.

* title tentative

Treatment:

The subject is translated to film through the use of stills; including historical photographs, paintings and graphics (by Indian artists); natural footage of the land, buffalo, residential schools, and interviews.

Film content has been researched and documented by the Director as the basis of her Master of Arts Thesis in Community Development at the University of Alberta. The Director has previously made a 30 minute film on the topic for junior high school audiences. Film Frontiers Ltd. (Edmonton), Telesound and Alpha-Cine (Vancouver) will be utilized in production of the film.

BUDGET: RED MAN WHITE MAN

25 minutes
black & white
16 mm

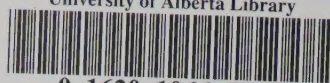
Materials:

Film stock and processing		
725' x 4 = 2900' x \$12.00/100'	\$ 348.00	
Workprint		
2900' x \$.09/ft.	\$ 261.00	
Answer Print	\$ 162.00	
Release Prints		
\$126.00 x 5 (sponsors & U. of A.)	\$ 630.00	
Audio: 1/4 in. tape		
2 hr. x \$40.00/hr.	\$ 80.00	
16 mm tape		
2100' x \$.04/ft.	\$ 84.00	
misc. (filler, rentals)	<u>\$ 100.00</u>	
TOTAL		\$1665.00

Personnel & Services:

Cameraman/Soundman - R. Reece		
5 days @ \$50.00/day	\$ 250.00	
Titling & Credits	\$ 50.00	
Artist - Graphics (S. Stump)	\$ 250.00	
Audio: transfer to 16 mm		
1 hr. @ \$20.00/hr.	\$ 20.00	
mix		
1½ hr. @ \$90.00/hr.	\$ 135.00	
Vancouver Labs - Travel & Accom.	<u>\$ 120.00</u>	
TOTAL		<u>\$ 825.00</u>
<u>GRAND TOTAL</u>		\$2490.00

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